

AN EXAMINATION OF WORKS FOR BEGINNING BAND: LET’S GO BAND II BY
ALBERT AHRONHEIM, ARRANGED BY ANDREW BALENT, MIDNIGHT MISSION,
COMPOSED BY BRIAN BALMAGES, BUGLER’S DREAM, COMPOSED BY LEO
ARNAUD, ARRANGED BY PAUL LAVENDER, AMERICA THE BEAUTIFUL
COMPOSED BY SAMUEL A WARD, ARRANGED BY JOHN HIGGINS

by

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B.M.E., Wichita State University, 2004

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2009

Approved by:

Major Professor
Dr. Frank Tracz

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Abstract

This report contains research and analysis of beginning band compositions studied, rehearsed, and performed by the Haysville Public Schools, combined beginning band students on May 18th, 2009, at 7 p.m., in Haysville, Kansas. The repertoire included Let's Go Band II, by Albert Ahronheim, arranged by Andrew Balent, Midnight Mission, by Brian Balmages, and Bugler's Dream by Leo Arnaud, arranged by Paul Lavender. The report contains criteria for selecting quality beginning band literature, lesson plans for specific pieces analyzed, history, musical elements, stylistic elements and technical information regarding those pieces. A philosophy of general education and music education is presented and is the basis of all planning, implementation of the chosen works. Biographical information of the composers and arrangers for performed pieces are included. In addition to the performed pieces, America the Beautiful, by Samuel A Ward, arranged by John Higgins is also analyzed using the same criteria and elements mentioned above.

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Acknowledgements

Mark Jones, Beginning Band Director, Wichita Public Schools, Wichita, KS

Becky Hughes, Director of Bands Campus High School, Haysville, KS

Dr. Frank Tracz, Director of Bands, Kansas State University, Manhattan, KS

Dr. Frederick. Burrack, Chair of Graduate Studies, Kansas State University, Manhattan, KS

Dedication

To my parents, Mark and Vicki Jones, who have supported me throughout my education

To my husband Chad, the computer genius, who has encouraged and loved me through
this degree

CHAPTER 1 - Introduction and Report Information

Introduction and Statement of Purpose

The purpose of this project is to implement and use the tools, philosophies, strategies and other information learned and experienced during my three summers spent at Kansas State University in the Summer Program for band teachers. This report contains performance information from the spring combined concert for beginning band students in the Haysville Public Schools, USD 261, in Haysville, Kansas. My personal philosophy on music education, and music examined which was performed at the spring combined band concert May 2009. An in-depth analysis was done on these compositions using a form developed and used by Dr. Frank Tracz.

My philosophy and mission statement, along with my concert program and seating charts are included in this report. A description of quality music and rationale for educational and artistic value of beginning band compositions are discussed and analyzed. Specific reasons are included for composition selections. The composer's biography, a list of his/her compositions and recordings are included as well. Historical perspectives for the pieces along with technical and stylistic considerations are rationalized and explained. Finally, lesson plans along with evaluation of rehearsal outcomes are present in this report.

After completing my fifth year of teaching, and my third summer of Master's classes, know that I have used the knowledge gained from both of these experiences in my beginning band classes every day. The most beneficial aspect of this report was sitting down and spending time with the score. Before working on this report I had only analyzed scores for compositions played at the high school level, which I am no longer teaching. Spending time with these "easy" scores made me realize all of the concepts the beginning students learn in one year is really amazing! I intend to use the score analysis on every piece from this time on. I have also learned that we must know why we are teaching and what we believe as it relates to music education. With the changing economy and school budget cuts it is important to be able to define in words, the importance of instrumental music. Finally, the benefits of networking and camaraderie experienced in the program have helped my teaching immensely. It was fantastic to be able to bounce ideas for my program off of other band teachers from other areas of Kansas, and the

United States. Being able to have others around who understand the struggles and triumphs of instrumental music is invaluable.

Performance Information

May 18th, 2009, Nelson Elementary School Gymnasium, Haysville, Kansas, 7:00pm, students report at 6:45 for warm-up. Directors Emily Cox, Scott Griffitt, Jim Maxwell. The Haysville public schools beginning band is made up of six elementary schools. In the large group the instrumentation is as follows: 23 Flutes, 47 clarinets, 12 alto saxophones, 1 tenor saxophone, 29 trumpets, 2 French horns, 15 trombones, and 14 percussionists.

Music Examined

Let's Go Band II by Albert Ahronheim, arranged by Andrew Balent. I chose this piece because my students enjoy it and it is an audience favorite. Also, it introduces swing and multiple repeat signs within the music. This is the first time the students have seen multiple measure rests. Finally, the students learn the theme from Let's Go Band in December and play it memorized; we move from rote music to written music and discuss the differences and similarities of playing the song in different forms.

Bugler's Dream (Olympic Fanfare) by Leo Arnaud, arranged by Paul Lavender. This song features the trumpets in a simple way to introduce sheet music in a "band arrangement form." We talk about the importance of fanfares and the importance of music in sporting events. This piece has a "question and answer" section students have never experienced in band. Students work on volume control and musical sound pyramid. I have the students' pair up and discuss what "boldly" means and how we can play Bugler's Dream in that style.

The most difficult piece of music played is Midnight Mission, from the Midnight Suite, by Brian Balmages. This was the most challenging piece I have ever done with beginning band. Midnight Mission introduces C minor, and staccato, which is not included in Essential Elements 2000 book 1. There is significant dynamic and style contrast. Midnight Mission is also a lengthy piece which requires a lot of counting and concentration.

I decided to analyze America the Beautiful, by Samuel A. Ward, arranged by John Higgins, this arrangement is in Essential Elements 2000. Although my students did not play America the Beautiful in the spring 2009 concert, I would like to do it next year. I have had

several students request that we play this piece, and most recognize it and have sung it in general music class. I think it would be beneficial to the students learning because the main theme has the dotted quarter-eighth rhythm, and there is a style change (maestoso to andante), slurs over the barlines, and accidentals. The percussion part is more advanced as well, it has a timpani part as well as suspended cymbal rolls. Lastly, I would like to do a section on American music and I would like to do an art project which will be discussed in my lessons plans for this song.

Format of Analysis

In this report I used the music analysis created by Dr. Tracz, Director of Bands at Kansas State University. This report, in excel format, covers twelve musical aspects of score study; musical form, phrase structure, tempo, dynamics, tonality, harmonic motion, orchestration, general character, means for expression, conducting concerns, and rehearsal consideration. Before mapping this information out in excel, I printed off a blank analysis sheet and sketched in ideas as I first looked over the musical scores. I did as much analysis as I could by myself before looking at other sources.

Concert Program

HAYSVILLE PUBLIC SCHOOLS PRESENT....

5th Grade Beginning Band Concert

UNDER THE DIRECTION OF EMILY COX, SCOTT GRIFFITT, AND JIM MAXWELL

Frere Jacques.....	French Folk Song
When the Saints Go Marching.....	Arr. John Higgins
Old Mac Donald Had a Band	
Ode to Joy.....	Ludwig Van Beethoven, Arr. John Higgins
Variations on a Familiar Theme	
Banana Boat Song.....	Caribbean Folk Song
Hard Rock Blues.....	John Higgins
Bugler's Dream.....	Leo Arnaud, Arr. Paul Lavender
Midnight Mission.....	Brian Balmages
Let's Go Band II.....	Albert Ahronheim, Arr. Andrew Balent



BAND PARTY DATES:

5/19 Prairie, Nelson, Oatville

5/20 Freeman, Rex, Ruth Clark

IF YOU ARE ABLE, PLEASE BRING A HEALTHY SNACK TO SHARE, NO DRINKS PLEASE ☺



SPECIAL THANKS GOES TO:

The Board of Education, Andi Williams, Dr. Marcy Aycock, Brian Howard, Mike Mitchener, Dr. Missy Hollenbeck, Pat Yorgenson, Secretarial Staff, Maintenance, and Custodial Staff.

Seating Chart and Acoustical Justification

Deciding what seating to use every year is always hard for me. Because I have a large group there is only one venue in the district to use that will fit parents and guests (about 500-600 at my spring concert). I try to keep the instruments together as much as possible, and keep the students who like to chat away from their friends. The only students who move between songs are the percussionists; my beginning band is too large to have others moving in between pieces. The concert is in a large gym with minimal acoustic paneling and sound barriers. The percussion has three snare drums on the side along with bass drum and auxiliary percussion and tables for the bell kits. This year my seating chart is as followed:

Row 1: 20 flutes

Row 2: 3 flutes, 24 clarinets

Row 3: 23 clarinets, 13 saxes

Row 4: 29 trumpets, 2 horns

Row 5: 15 trombones, 14 percussionists

CHAPTER 2 - Music Education Mission Statement

Philosophy of Formal Education

The purpose of formal education is to prepare students with the knowledge, skills, and ability to be a contributing member of society. When students are active in the formal educational system, they should be taught social and educational skills required for people to live as involved participants in their culture. Students learn skills in formal education which help them work independently and in a group. These skills are imperative, and directly transfer to the family, work force, and society. Formal education exposes students to experiences they would not otherwise receive if they did not participate. Participation in formal education informs students on the history of culture and society so students understand how the world got to where it is currently and where the culture is headed. Another function of formal education should be to teach students the values our society deems essential for students to be high functioning participants in the world. By learning these values, students will transfer them from their generation into the future. Also, formal education teaches students about other parts of the world, so they can relate their experiences to others and be informed in decisions made by the government and voting citizens. Thus, the purpose of formal education is to allow students to become prepared members of society by learning about social skills, educational skills, culture, history, values, and morals they would otherwise not receive having not experienced the formal education system.

My Music Education Philosophy

Emotion is a characteristic found only in humans, music has a curious way of evoking emotions from humans that no other educational realm can. According to Merriam “(Music is) A vehicle for expressing ideas and emotions that people might not reveal in ordinary discourse¹. Fine arts, specifically; music provides an emotional aspect children cannot receive in any other subject, course, or discipline. Music allows students to feel emotions in new ways. Music also helps to foster an emotional depth within the student creating a new capability to feel in a different way, and a new way to communicate emotions. According to Elliot Eisner, in his book Arts and the

¹ (Merriam, 1964)

Creation of Mind, “The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.” Music teaches students how to feel emotions and to have a response to the music. “Sensitivity to feelingful response resulting from the organization of the sounds themselves, something external that the sounds might symbolize, or even the listener’s previous associations with the music”². By teaching music, we are creating students with a deeper level of emotion, and an understanding of emotions and how to express them. Students not only feel emotions when listening to music, but also experience emotions which are often indescribable when playing music. “The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling”³. Music is like life, it has its ups and downs, highs and lows, happiness and sadness.

Music provides an activity for students to be involved during their education, and is also an activity people can be involved in beyond schooling. Participation in music can be a solo activity or group collaboration. Involvement in music creates independence for the student as well as cooperative learning skills, and responsibility. When students participate in music, they get a feeling of accomplishment, whether it is through mastering a new note, learning a new song, or performing with a group. In agreement with Gaston (1968), Music is a source of gratification and the confidence that results from musical success contributes to a student’s state of happiness.

Music education should be co-curricular, meaning part of the school day, as well as opportunities for participation outside of class time. All students should be exposed to musical experiences at a young age and the musical scope should only broaden as students’ progress through the educational system. While participating in formal education, students should be exposed to musical experiences in the community, and should include but be limited to; symphony concerts, jazz performances, opera, drum and bugle corps, music theatre, as a few examples.

“The Arts provide a means of personal experience by which an individual escape the present and vicariously experience the past.”⁴ Music defines eras in history, it connects students

² (Merriam, 1964)

³(Eisner, 2004)

⁴ (Kaplan, 1990)

to others in the world, and it creates history in the present. By listening or performing music, students acquire a sensory experience they would not otherwise receive from another discipline. “Maybe most important, the arts are a link between past, present and scenarios of the future as a form of knowledge and major cultural value”⁵. All cultures historically and currently are defined by their music and it is important for students to be aware of their culture, those of their ancestors, and also music from customs different from their own. Students gain another dimension of learning by listening and performing songs from different historical periods and countries. Students should be introduced to many different genres of music and should have opportunities to perform music from many cultural and historical contexts. Students are both experiencing history and creating history. “Music both shapes and is shaped by society. The Arts are indicators and forerunners of social change, a reflection of life and social conditions of the various historical eras”⁶

“The Arts are a commercial commodity both in process and product in which today’s society is able to realize commercial gain.”⁷ As students progress through the educational system, they should grow in technical ability, music theory, and musical interpretation. When students leave the educational system they will have an understanding of music industry, and will be critical music consumers, (buying music, and participating in concerts and fine arts in society as the audience). Music should also prepare students who chose, to be music educators and performers. Higher performance groups should be offered, but not limited to, students who wish to continue making music as their livelihood.

Music teaches students to communicate in a new way. The language of music is interpreted by reading symbols, sounds, nuances and silences. By learning a new language students can communicate through feelings expressed by voice or instruments, but also through the writing and performing of music. The language of music must be taught so that students can later read and create music and also communicate with other musicians in a common musical dialogue. Music should also be taught by rote. Rote teaching encourages creativity through improvisation, which is another dimension of musical creativity. Students say through music, what words cannot express “Art is a form of knowledge, an aesthetic knowledge based on the

⁵ (Kaplan, 1990)

⁶ (Kaplan, 1990)

⁷ (Kaplan, 1990)

essence of originality in putting together things, objects, ideals, sounds, forms and space and time relationships in ways that have not been done before”⁸

⁸ (Kaplan, 1990)

CHAPTER 3 - Quality Literature Selection

General Music Selection

When deciding which music to play with my beginning band, I look at several different aspects before deciding on a piece; tone and range, rhythm and counting, historical perspective, enjoyment and inspiration. It is very rare to find a piece of beginning band literature that challenges the students in all of these elements listed above. I try to choose pieces that emphasize one or two of these aspects so it is realistic for the students to perform the piece and feel successful.

When I arrived in Haysville, there was no “set curriculum” for beginning band. I chose to use Essential Elements 2000 because I feel it lines up very closely with the National Standards. I have also created a curriculum map, the request of my school district, which plans out what aspects of music we should be studying during which weeks of the school year to keep myself and my students on track for sixth grade, as well as lining up musical goals with the general music teachers from all elementary schools in the district.

Sixth Grade Expectations

Before the band students enter the sixth grade, they are expected to know whole, half, dotted-half, quarter, eighth, and sixteenth note rhythms (no syncopation), as well as quarter, half and whole rests. 4/4, $\frac{3}{4}$, and $\frac{2}{4}$ time signatures, basic dynamics and tempos are taught. Instrument ranges are as followed: Flute; second line G- above the staff Bb, clarinet low Eb to throat tone Ab, Alto saxophone; G second line to Bb above the staff, Trumpet; A below staff to middle line Bb, French Horn, trombone low Ab –Bb above the staff . Percussion starts on bells and do not start on snare until January, they are expected to know how to play the Bb scale and basic rhythms on the snare. Percussionists get to try a few auxiliary instruments throughout the year, but do not focus on any instrument beyond the snare and bells until sixth grade.

Beginning Band Method Book (Curriculum)

In beginning band, we use Essential Elements 2000 (EE 2000), book 1. This book series is used at appropriate levels through the band students' eighth grade year. Having looked at several method series I believe Essential Elements is the best when supplemented with additional materials. Many of the pieces used in EE 2000 are recognizable by students and move quickly in the beginning so students do not get bored. For our first concert in December we use several selections from EE 2000 to highlight what the students have learned in their first few months of learning a band instrument. Included with the EE 2000 book is a CD that has both an accompaniment and band arrangements for students to practice with. I also use this as a warm up or review in class, or to listen to parts that are not covered in a particular band class. In the spring we play many songs out of the EE 2000 book. These include Frere Jacques which highlights folksongs, Old Mac Donald Had a Band, a traditional American song played in parts, and Ode to Joy, a recognizable song by a familiar composer.

Historical/Cultural Perspective

Although not all of the songs analyzed here have a specific historical significance, throughout the year we play many songs from different time periods and from many cultures. I feel it is important to not only play pieces from different cultures and time periods, but to explain these things to the students. For example, when playing "*Chiapanecas* (Mexican Clapping Song)" we talk about where Mexico is located, and what countries are in Latin America. We also discuss where Latin American music has its roots, why and what influence this music has had on the pop music we listen to. Not all music we play has a significant historical impact. We do talk about when specific composers lived, what events were happening, and what it would be like to live in the composer's time period.

I did choose *America the Beautiful* because I wanted a patriotic song to not only play, but a patriotic song that would open the doors for an ongoing discussion of patriotic music, and the historical significance. When choosing music in beginning band, I believe it is just as important to **play** music that is culturally and historically important as it is to explain and discuss **why** we choose to play it.

Enjoyment and Inspiration

Of all the reasons I choose music for my beginning band students, I believe enjoyment and inspiration are the most important aspects. I know my students are enjoying the music when they brag about how much they have practiced a certain piece. Music should be fun and enjoyable and students know (and let me know) when a piece is not good. I believe there is a definite advantage to methodical, repetitive exercises which are useful in band setting. Working on technique and tone is very important to me and I feel it is a valuable portion of a successful instrumental program. However, in a concert situation, beginning band students should like their pieces and have fun while playing. Not to say the pieces shouldn't be challenging, but they should be within reach of their playing ability. If a student does not like much of the music in beginning band, there are not many reasons to stay. I can tell a difference when the students connect with a particular piece, and they and the audience can as well.

I have found that the pieces students enjoy the most have a familiar theme, like *Let's Go Band II*, and *Bugler's Dream*. The audience also enjoys songs that they can identify from their childhood; *Ode to Joy*, *Old Mac Donald Had a Band*, *Mexican Clapping Song*, and *Frere Jacques*. Students feel proud when they play a song that people can name; they go home and play it for their family and friends and feel a sense of accomplishment.

Students also enjoy songs that have a completely new element they have never played before. For example, students always love section C of *Let's Go Band II* because of the chords. It sounds interesting and sounds "so cool," and it is a change from playing in unison in the previous sections. In *Midnight Mission*, most students enjoyed playing the staccatos and trying to be "soft and sneaky" as the music suggests. It was challenging, interesting, had several sections, and was in a minor key, all of these elements helped them connect to the composition.

Having music that the audience connects with is very important to me. If the parents are happy with their children's instrumental success, they will be more likely to encourage their student and other children to continue their musical education. If I had no audience, or had an audience that did not enjoy the concert and music selections my program would not continue to grow and the students would not feel as successful as they would with interesting, fun beginning band compositions.

CHAPTER 4 - Let's Go Band II

Unit I. Composer

Let's Go Band was written by Albert Ahronheim and arranged by Andrew Balent.

Albert Ahronheim

Albert Ahronheim is best known for writing “*Let's Go Blue!*” the catchy tune played at University of Michigan football games where he was drum major. The catchy tune used in *Let's Go Blue!* Is the main theme for *Let's Go Band II*. Mr. Ahronheim, although still a college sports fan, is now working on musicals.

Andrew Balent

“Andrew Balent is a leading composer and arranger of educational music with over 500 published compositions and arrangements for band, orchestra, chorus, and instrumental ensembles. Having received over 20 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for young musicians.”⁹ Mr. Balent received his Bachelor's and Master's degrees from the University of Michigan. He has taught elementary and high school band for over 30 years and has been a guest conductor and clinician across the United States and around the world. (*FJH composers and writers, andrew balent.*)

Figures

Figure 4.1 Andrew Balent¹⁰



⁹ (*FJH composers and writers, andrew balent.*)

¹⁰ (Balent & Ahronheim, 1998)

Unit II. Composition

Let's Go Band II is based off of Albert Ahronheim's *Let's Go Blue!* which was written for the University of Michigan, but can now be heard at almost any high school or college sporting event. This piece has 4 sections and is a level 1 piece (super easy). "Let's Go Band has been a favorite with beginning bands since it was first published...this new version will be even more loved as a classic elementary band piece." (Balent & Ahronheim, 1998) The students and parents enjoy the composition because it is very recognizable and popular at sporting events in and around Haysville, Kansas. The students feel confident when they play this piece and it is a piece I use as a motivator for working on other exercises. The piece is 48 measures and when taken at the written tempo of quarter note is 144 the piece takes 1:50 min to play. {Include a thorough description of the composition such as general background, cultural relevance, unique instrumentation, and any other information that would provide an understanding of the piece}

Unit III. Historical Perspective

According to Sports Illustrated's 1984 article *A Catchy Intro to A Cheer Became Music to the Ears of Myriad Fans*, written by Bill Steig, Mr. Ahronheim is quoted by saying "I'll be the first to admit that it's (*Let's Go Blue!*) my best-known piece...It appeals to everyone. Marching band was my lifeblood for 12 years, and I still love college sports, and like to see people jump up and down. I'm very proud of having something to do with it."¹¹ The catchy tune from *Let's Go Blue!* Is the theme from *Let's Go Band II*.

Let's Go Blue! Which was written in the mid 1970's while Ahronheim was drum major was so catchy and easy to play many bands started picking it up by ear, some not even realizing it has actually been written and published. The same article by Steig states "Ahronheim, who has lost count of the number of bands that play the song, has a partial explanation for its popularity. 'The tempo and rhythm have a lot to do with it,' he says. "Also, the crowd has 10 seconds to catch on, to realize the band is playing. They've time to swallow their hot dogs, clear their throats, and stand up and cheer." So Ahronheim sent letters to dozens of band directors, enclosing copies of the sheet music and asking that they please remember—when they play the song during a televised game—to list the composition on the official "cue sheet" submitted to the

¹¹ (Steig, 1984)

network. ASCAP uses these cue sheets to determine royalty credits. (It costs a college nothing extra to play the piece. Once a college obtains an ASCAP license, it can play any ASCAP-registered song. Royalty payments come out of license fees paid by the networks.)”¹²



After receiving the letters, many of the Big 10 band directors gladly gave Ahronheim credit, some denied ever playing it. Even now, 25 years after the *Sports Illustrated* article was published, *Let’s Go Blue! Or Go Big Red! C-H-S!* and *Let’s Go Band II* is just as popular as it was in 1984, when the *Sports Illustrated* article was published

¹² (Steig, 1984)

Figure 4.2 Let's Go Band II Analysis

Composition _____ Composer _____		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Measure #																	
Form	Theme									Variation I							
Phrase	8 measure phrase									8 measure phrase							
Structure																	
Tempo	The written tempo is 144, students can play the theme this fast already, however, sections B & C are more difficult. Our goal is 100. A handful of students can play faster than 144 accurately but many cannot.																
Dynamics	Forte, in 5th grade we are still working on playing loud with good tone, and not playing "as loud as possible"									(Forte Continued)							
Meter/Rhythm	4/4 time, throughout																
Tonality	Bb Major, throughout, mm 1-8 all instruments in unison									All instruments are in unison here							
Harmonic Motion																	
Orchestration	Clarinet I & II, (Bass C), T. Sax, Tbn, (tuba), Snare, Bass Drum, (suspended cymbal, tambourine)									Full Band							
General Character	Happy, swing, peppy,																
Means for Expression	"lean into the swing," What is swing music? Accent and slur beats 3 & 4 "How do we slur and accent?"									Once the students understand the change, they enjoy emphasizing the different rhythm. "What does the rhythm change do to the slur? The 'swing'?"							
Conducting Concerns	Clear conducting, especially downbeats, we play the theme by rote in the winter.									My major concern is the rest changing from beat 2 to beat 1. I want to be very clear on my conducting. Before I put it all together we will clap and count, look at it written (compare & contrast), and whisper play. I want the students to know the rhythm before we get to the conducting!							
Rehearsal Consideration	The students have all learned this by rote in December, we will look at it written out (on dry erase board) and then play it in unison.									We compare this section to the previous. "What are the similarities? What has changed? What can we do so we don't get confused?" We stomp the rest, have half of the class clap and count, etc..							

Composition _____
 Composer _____

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
<div style="display: flex; justify-content: space-between;"> <div>Variation II</div> <div>Variation III, Rhythmic section</div> </div>															
8 measure phrase															
Students want to speed this section up.															
<div style="display: flex; align-items: center;"> <div>Mezzo Forte</div>  </div>															
half note chords, with snare accompaniment															
															
Full Band															
This is where the substance is. Big chords, the audience and kids both like the instant harmony.															
Bring out the 3rd of the chord and leading tones.															
One chords with left hand															
Play slowly, the rhythm is easy, the chord balance is hard. Play chords on piano, have students play the chords with fermata and emphasize different notes in the chord. "How does this change the sound of the chords?" which is important, sound pyramid.															
Snare drum is featured, woodwinds and brass play rhythmic chords															
Solo like section, playful, still peppy															
Students really need to make a difference between accents and unaccented notes, this will help make the section exciting															
Making sure the percussion has a steady beat to follow while keeping the woodwinds and brass from playing in the rests															
Count and clap! Work on the whole band knowing the snare drum rhythm, this will help them in counting their rests															

Composition _____
 Composer _____

33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Theme															
Theme *															
8 measure phrase															
Same as Intro Theme and Theme'															
Fortissimo															
Same as Intro Theme and Theme'															
Unison theme															
Clarinet I & II, (bass clarinet), Alto & Tenor Sax, (Baritone sax), Trombone (Tuba), Snare drum, Bass drum, (Suspended cymbal & Tambourine)															
Full Band															
Same as Intro Theme and Theme'															
Make sure they aren't playing the theme, and they have moved the rest to beat 1. This effective when the entire group does it correctly (especially in a noisy gym full of parents etc.)															
emphasize the accent <, only tongue the beginning of a slur															
no new concerns															
no new concerns															
I usually have the students play through this last section after they have learned it in the beginning to show them that they have learned half of the song already, and the really like shouting "Let's Go Band" at the end.															

Unit IV. Technical Considerations

Range

Middle line Bb for trumpets along with full ensemble Eb to E natural are only note related difficulties. The rhythm in Section A, variation I, is only slightly different from the theme; this causes frustrations because students often play it the same as the theme. Half notes placed on beat 2 make section C (mm 25-32) very difficult to count and entrances are often late.

Trumpet Bb

Although we work on range in our warm ups, *Let's Go Band II* is the first instance trumpets play high Bb a concert piece, measure 17 and 19. Although I took trumpet lessons in my undergraduate schooling I still feel like unsure when I teach higher notes on the trumpets. In warm-ups, brass play lip slurs to strengthen lips and create more flexibility. Also, when rehearsing section C, I have brass players buzz their moving half notes. Fortunately, *Let's Go Band II* has a divided trumpet part, so I divide the section up by ability and balance.

Reading Accidentals

The students first learn the melody for *Let's Go Band II* by rote, so they are able to play the Eb to E natural switch without reading the music. However, reading the accidentals causes problems because some students have not made the connection between written E natural and the fingering they have previously learned. I use repetition to practice this switch, for example, we will play beats 3 and 4 of measure 2 several times before adding it into the musical context.

In measure 21 flutes, alto saxophones, and trumpets have Ab and A natural in measure 22. Flute and trumpet players circle the accidentals and then we practice the fingerings and talk about which note is lower and what fingers we move, I write out all of the instruments Ab concert and A natural concert and we practice switching our fingerings. I also play the notes on my trumpet and have the students raise their hand when they hear me Ab they raise their hands.

Section A

Section A is difficult because the quarter rest moves from beat 2, to beat 1. Students get very confused because it is only slightly different. To remedy this section I have the students write out the rhythm from the theme and the rhythm from variation 1 below it. We practice playing the rhythms on their favorite note. We compare the rhythms, and discuss the difference. We clap and count the two rhythms together then we divide into two groups and clap the rhythms at the same time. If a class is still having trouble with the rhythm we will stomp the rests, or say “rest” in the quarter rest position so students will not rush or skip the rest.

Once the rhythm has been mastered we play the theme together and then we play variation 1. As mentioned in the rhythm section, if the students are playing in the rests we will stomp the rests while playing, or divide the group in half and have one group play variation 1 while the other claps and counts the rhythm. Finally we add in the slur, accents and appropriate dynamics. We also identify where we hear the theme and variation 1 later on in the piece.

Section C

The percussion section is difficult because the woodwinds and brass have to count rests carefully. Half note entrances on beat two pose two problems; missing entrances and not holding the half note for two full beats. These are the most rests they have played in beginning band that are not multiple measure rests. We practice feeling the beat by pulsing long tones and tapping our toe lightly or “inside the shoe.” We also talk about marking our music so the students are visually reminded to rest. Finally, we take this section very slow and then speed it up as the students become more confident (see Figure 4.3)

Figure 4.3 Section C, Let's Go Band

This musical score is for Section C of the piece "Let's Go Band". It is written for a large ensemble and spans measures 25 to 29. The score includes parts for the following instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet), with parts for 1 and 2
- B. Cl.** (Bass Clarinet)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Tpt.** (Trumpet), with parts for 1 and 2
- Hn.** (Horn)
- Trb., Bar., Bsn.** (Trombone, Baritone, Bassoon)
- Tuba**
- Perc.** (Percussion), with parts for 1 and 2
- Pno. Red.** (Piano Reduction), with a Percussion part indicated in the right hand.

Handwritten measure numbers 26, 27, 28, and 29 are placed above the first four measures of the score. A square box containing the letter "C" is placed above the first measure (measure 25) and below the first measure of the Percussion part (measure 25). The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings.

30 31 32

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Trb., Bar., Bsn.

Tuba

Perc. 1

Perc. 2

Pno. Red.

(Perc.)

Unit V. Stylistic Considerations

In order for *Let's Go Band II* to be effective the quarter note must be in a swing style. As mentioned in the score analysis beats 3 and 4 of the theme (ex. measure 2) to help emphasize the swing feel. Although the clarinets tenor sax, and trombone are the only instruments that play the theme at the beginning, by measure 9 all instruments have played the slur accent quarter notes. The tempo needs to be very steady, especially in a large beginning band. This is typically very hard for my beginners, especially when they begin to feel more confident in their playing. Finally, counting rests and holding the half note on beat 2 (measure 26) for 2 full beats are very important aspects of style in the piece.

Quarter Note Slur-Accent

Slurs and accents are introduced to the students in January, but are not put together until they play *Let's Go Band II*. This pattern is first heard in measure 2 and played throughout the piece. In beginning band we talk about and practice playing accents without squeaking, blasting, etc... I also write quarter notes on the board and play them straight forward and then in the swing style. Finally, we vocalize the accented slur "TAH-ah" "TOO-oooo" instead of "TAH-tah" or "TOO-too." Tongue placement and breath support are also discussed.

Steady Tempo

Written in the performance notes of the musical score is "It (Let's Go Band II) should be played at a steady tempo with proper articulation and will help the young band develop dynamic control of loud passages." (Balent & Ahronheim, 1998) When I was a new teacher I attempted this piece at a very fast tempo with poor results. I decided that with a large group I would rather them play it slower and correct than fast and incorrect. The ambitious students encourage the others to play faster, and at times we do speed up the tempo to see how fast we can play. If I have another band teacher in the class with me, I will have him play quarter notes on the snare as the students play to encourage a steady beat. I also have the students tap both feet, which is a tool I learned in college, as I often had a problem with steady tempos. I have found that tapping both feet helps the students "feel the beat" better. If a particular student is having trouble keeping a steady tempo, I will tap the quarter note beat on their shoulder.

Unit VI. Musical Elements

Swing

All instruments play in swing style. To help prepare the students for this style, we play scales in a swing pattern and listen to some different examples of swing music. I write rhythms on the board and students clap and count the rhythm in a swing style, usually simple quarter note rhythms. We also listen to some swing music. Before playing the theme we practice the swing feel on one or two notes. Finally we add in the slur, during the warm up I do an exercise called “listen and repeat” (see lesson plans). In this activity, I play a rhythm which is usually in 4/4 time and have the students listen to it and then repeat on a designated note. Before playing *Let's Go Band II* the class listens and repeats simple rhythms in swing time.

Unit VII. Form and Structure

Let's Go Band is composed of six sections, three of which are repeated once. The formal structure is: Theme (mm 1-8) clarinets I and II, (bass clarinet), tenor sax, (baritone sax), trombone, snare drum, bass drum (suspended cymbal and tambourine) **A** Variation I (mm 8- 16, repeat sign) full band, **B** Variation II (mm 16-24, repeat sign) full band, **C** Variation III (mm 25-32, repeat sign) snare drum with woodwind and brass accompaniment, **D** Theme (mm 33-40), **E** Variation I (Coda) full band.

Unit VIII. Suggested Listening

Let's Go Blue! by Albert Ahronheim, On Wisconsin, by William T. Purdy, Wabash Cannon Ball, by William Kendt.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Beginning Band (5th grade)

Announcements: Practice slips due Friday, remember signature

Literature: Let's Go Band II

Time:

Title	Evaluation
<ol style="list-style-type: none"> 1. Stand and Breathe 2. Warm Up in Essential Elements 3. Play Let's Go Band (theme) <ol style="list-style-type: none"> a. Students play from memory (they learned it by rote in December) b. Write it up on the board, play it written c. Look at it in the song <ol style="list-style-type: none"> i. Clarinets, Tenor Sax, Trombone play theme written in music 4. Section A <ol style="list-style-type: none"> a. Write rhythm on board, clap and count b. Compare to theme rhythm, "what has changed?" c. "What do we need to do to remember this change?" <ol style="list-style-type: none"> i. Circle the rests, practice, stomp the rest, divide the group in half and say "rest" 	<ol style="list-style-type: none"> 1. Breathing exercise, make sure everyone is participation- hands on waist, breathing from diaphragm 2. Warm up, correct rhythms, good tone, steady tone 3. Remind about slurs, accents, <ol style="list-style-type: none"> a. If students are having trouble, we will review, but most know this by memory b. We will play it without slurs/accents. Compare and contrast how we are playing it written, and how we are playing it by memory. Do they match? Play in partners, self evaluate c. Play slowly, does it sound together? Add in accents? Speed up if time 4. I need to hear a rhythmic difference, if I don't, we will not progress. We will stay here and work on the "new rhythm," check music on the way out the door, what have they marked. What do we need to do next class?

Rehearsal Plan – Rehearsal #2

Ensemble: Beginning Band (5th grade)

Announcements: None

Literature: Let's Go Band II

Time: varies from school to school.

Title	Evaluation
<ol style="list-style-type: none"> Stand and Breathe Warm Up, Bb Concert Scale, then in swing style Listen and repeat <ol style="list-style-type: none"> This is a listening exercise. I will play quarter note swing patterns on a designated note. Clap and count section C <ol style="list-style-type: none"> 3 measure sections at a time, once students have mastered the 3 measures we move on to the next, until they can clap them correctly Play section C without snare, slowly, speeding up as students feel comfortable, no accents Add in snare If students are not holding the half note for 2 full beats, we will divide the class in half and have one group clap and count, while the others play, then switch <ol style="list-style-type: none"> Have students demonstrate the rhythm in pairs Play as a group Play beginning to the end of section C 	<ol style="list-style-type: none"> Make sure students are breathing from diaphragm, “breath from tummy, not from your shoulders” I do not spend much time on the Bb scale when we are working on Let’s Go Band II I am constantly evaluating this exercise, every time the students repeat me if it is not correct we will repeat it. Peer evaluation Is everyone getting to beat one at the same time? <ol style="list-style-type: none"> Peer evaluation Are we starting at the same time? Are the half notes getting 2 full beats? What do we need to fix next class period? Are they ready to move on?

Rehearsal Plan – Rehearsal #3

Ensemble: Beginning Band (5th grade)

Announcements: None

Literature: Let's Go Band II

At one school I have woodwinds only; this is a rehearsal plan for that group.

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm Up: <ol style="list-style-type: none"> a. Bb Concert scale, whole notes, half, quarter, eighth b. A-Ab practice (switching back and forth between the notes) 2. Play through Let's Go Band II, if there are problems go back and rehearse 3. Pair/Share <ol style="list-style-type: none"> a. Divide class into pairs and 3's b. Place students around the room and have them play each section for each other. After playing the partner gives constructive criticism and complement c. As the students are in Pair/Share I walk around and listen and help 	<ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> a. Even notes, scale together, good tone. Mention breath support. Tonguing technique etc.. b. Slow-fast, volunteers demonstrate. Check fingers, make sure they know the correct fingering 2. Are they counting the rests correctly? Do they know who is playing the melody? Are the articulations correct? 3. Pair/Share <ol style="list-style-type: none"> a. Make sure students are in groups they can work with, ability levels are spread out b. Complement/criticism/complement, pause and ask what problems are we seeing (without using names) How can we fix those problems? c. Check on students who appear to be struggling help with technique, remind about posture

Title	Evaluation
<p>4. If time, bring group together and play through sections A-B with repeats.</p>	<p>4. Can they play this successfully? What do we need to work on? Can we speed it up?</p>

CHAPTER 5 - Midnight Mission

Unit I. Composer

Brian Balmages, born in 1975, is a trumpet player with Bachelor's Degree from James Madison University, and a Master's Degree from the University of Miami, in Florida. Along with being an accomplished composer, Mr. Balmages is also a sought after conductor and clinician. Today, along with composing, Mr. Balmages is the director of the Instrumental Music Publications for FJH Music Company, Inc.(Balmages, 2005) According to his web page, BrianBalmages.com, Mr. Balmages' "(Has) fresh compositional ideas have been heralded by many performers and directors, resulting in a high demand of his works for winds, brass, and orchestra."(*Brian balmages, biography.*)

Figure 5.1 Composer Brian Balmages¹³



¹³ (*Brian balmages, biography.*)

Unit II. Composition

Written and published in 2005, *Midnight Mission* was designed to imitate a late night adventure. The children involved in this adventure are pretending to be spies. As the piece continues you can hear the children bumping into things in the dark and experiencing obstacles on the way to completing their mission. *Midnight Mission* is intended to have a humorous feel, and although it is in C minor it is funny, rather than scary.



Included in *Midnight Mission* is a “jump start” which is a supplemental exercise provided to introduce the theme and feel of the piece and “reinforces dynamics and articulations that are used.”¹⁴ The instrumentation is as follows; flute, oboe, bassoon, Bb clarinet, Bb bass clarinet, Eb alto saxophone, Bb tenor saxophone, Eb baritone saxophone, Bb trumpet, F horn, trombone, baritone/euphonium, tuba, xylophone, snare drum, bass drum, temple blocks, triangle, crash cymbals, and vibraslap. *Midnight Mission* is a movement from Balmage’s *Midnight Suite*.

¹⁴ (Balmages, 2005)

Composition _____
 Composer _____

21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
Interlude				Variation 2				Bridge				Variation 3, climax											
4 measures				4 measures				4 measures				4 measures				4 measures				4 measures			
Piano, no decrescendo! Immediately soft.				piano				Piano				Mezzo Forte				Forte all notes have >							
staccato quarter notes				staccato quarter and eighth notes								whole note alternating with quarter-eighth pattern				4/4 accented whole notes, half notes on beat 3, moving quarter notes				4/4 accented whole notes, half notes on beat 3, moving quarter notes			
c minor												c minor				c minor				c minor			
full ensemble by 22, re-grouping headed toward theme, sneaky				full ensemble				full ensemble				full ensemble				melody=fl, (ob) tpt divided, (xylo) Countermelody= a sax, t sax, horn Bassline = (B.Cl & B. Sax), Tbn. (low brass)				controlled panic! Loud, frightening			
adding in the tpt, horn, tbn at 22 helps push to the theme at 25				bring out the bassline- this is the comical part. Still quiet				crescendo from meas 32 to 33				controlled mezzo forte,				accents, beat 3 emphasized, moving quarter notes brought out above others							
Cue trumpet, horn, trombone, beat 3 of 22				Don't let them rush, they get excited here., cue trumpet horn at 26								whole note not being held 4 beats, my beat getting too big or un readable				maintaining the tempo (not rushing)							
Short staccatos, not rushed, several entrances here. Need to work on counting rests				Bassline counting!!!! Echoing theme Flute vs. tpt, adding clarinets at 29. Cue trumpet								horn, cl, and flute need to hold whole note for 4 beats, crescendo from mf to f in 36				blasting, squeaking, and swaking. Too loud.							

Composition _____
 Composer _____

45	46	47	48	49	50	51	52	53	54	55	
Variation 4 (similar to variation 1)											coda
4 measures				4 measures				3 measures			
immediately piano											 Forte
tip toe theme, quarter note ostinato											eighth and quarter note
											
full ensemble				full ensemble				SD solo	full ensemble		
relieved, sneaky, comical											comical, loud,
short unaccented staccatos											accents, no one plays in the rests!
not dragging, we will be tired at this point. Being too loud, we are piano											
											cue snare drum
is our tone still good? Is anyone lost?											write in counts, the ending rhythm is tricky

Unit IV. Technical Considerations

Spring 2009 is the first time I attempted *Midnight Mission* with my beginning band. I was a little hesitant because it is a difficult piece for beginners. The major technical considerations for *Midnight Mission* are the minor key, staccatos, tempo, and dynamic changes. The book: Teaching Music through Performance states:

“The technical materials in *Midnight Mission* include only the first six notes taught in most band method books (concert Bb to G); only whole, half, quarter, and paired eighth notes; and only piano, forte, and mezzo forte dynamics levels. The difficulty in making this piece work, though, is in getting students to play in the correct style, which is mostly staccato, and to play quietly.”¹⁵

I chose *Midnight Mission* because there are staccatos which EE 2000 does not teach in beginning band. The middle school directors and I decided beginning students should know how to read and play basic staccato quarter and eighth notes. I also think it is important for students to differentiate staccatos from non staccato notes and to play a noticeable difference. *Midnight Mission* has a lot of dynamic contrast which not only makes it interesting, but also helps the students to play good tone when switching dynamic levels, especially the brass players. The range is C concert to G concert (C minor), although this is not a very wide range it introduces a minor key signature. *Midnight Mission* is not a ‘sad’ song, and I chose this song because it shows the students that minor does not have to sound ‘sad.’ The students loved the minor key and the suspenseful sound; they especially loved trying to be “sneaky.”

Midnight Mission rhythm

The rhythmic theme in *Midnight Mission* is eighth-eighth quarter. The ostinato is repeated quarter notes, both with, and without staccatos. The most difficult rhythmic section is the in the bridge. The pattern eighth-eighth quarter, eighth-eighth quarter, followed by the reverse; quarter eighth-eighth, quarter eighth-eighth, which was very difficult, but fun for the students.

¹⁵ (Lautzenheiser et al., 1999)

What really makes this piece challenging is the tempo. The written tempo is quarter=144. We did not take this piece at this quick tempo. I felt that the benefits of playing this song outweighed playing the tempo accurately. I teach six sections of beginning band a day. Some classes were able to play *Midnight Mission* faster than others. My goal was for all classes to play a steady tempo together, and maintain that tempo through-out the piece.

Tempo

I did not take *Midnight Mission* at the written speed. I decided the benefits of learning and performing *Midnight Mission* outweighed the risk of performing it at a slower tempo. I decided to work on the tempo and get it as close to quarter note =144 as I could without feeling rushed. We ended up playing the piece at about 100. As mentioned earlier in this paper, I have six separate classes, all of whom progress at different paces. Many of my students were able to play *Midnight Mission* much faster but in order for all to participate we had to slow it down. To challenge the more advanced classes I would push them to play it faster and it turned out to be a game to see if we could break our previous metronome markings while still playing it steadily.

As mentioned in my score study, a conducting concern includes tempo. I drill the preparatory beats into the clarinet players because they set the tempo for the rest of the piece, also for foot tapping. Although I did not want all of the 150 students' feet echoing throughout the gym, I did want them all to be internally counting because this piece is so dependent on a steady quarter note pulse. In the classes in which I was not the only teacher, I had the other band director play a quarter note beat on the snare or temple blocks, this helped a lot! Fortunately, I had talented percussionist play the temple block part which helped the group to have a steady performance.

Unit V. Stylistic Considerations

Climax

The climax of the piece is very important, measures 37-45(see figure5.5); to make the peak sound like a climax we need to focus on dynamics. As mentioned in previous sections, dynamic contrast is very hard to achieve with 150 beginning band students. I have found that if I challenge them to see "how soft you can play" they will play in the style more effectively, than if I had said "play soft." When playing forte my beginning brass tends to blast or blat their loud

notes. I will demonstrate the correct dynamics on my trumpet so they can hear a typical (correct) forte tone. This is something that does not come easily and will have to be worked on continuously throughout the spring. I also play the CD recording of *Midnight Mission* for the class and have them listen to the dynamic contrast heard in the professional recording.

Phrasing

“Phrasing is much more than playing from one rehearsal number to the next and knowing where to breathe. To establish phrases is organize the musical sounds based on many other elements that provide meaning to the music. I explain it as the “sentence structure” we use with written and spoken language.”¹⁶(Lautzenheiser et al., 1999) *Midnight Mission* is played in 4 measure phrases; we talk about how to start a phrase, and what a phrase ending should sound. I speak a sentence monotone, the students laugh, and then I over exaggerate a sentence and they laugh again. We talk about how punctuation relates to music, and what musical elements make our phrases interesting. By comparing phrases with spoken sentences, students understand the relation between voice inflection and phrase shaping. Although they cannot always imitate correct phrases, the understanding of phrases is more important to me, the ability to shape phrases successfully will come with experience, practice, and maturity.

¹⁶ (Lautzenheiser et al., 1999)

Figure 5.3 Midnight Mission warm up

Trumpet in B \flat **Midnight Mission Warm Up** Balmages

The musical score is written for a single trumpet in B \flat . It begins with a treble clef and a key signature of one flat (B \flat). The time signature is 4/4. The score is divided into five systems, each containing a staff of music. The first staff (measures 1-6) starts with a piano (*p*) dynamic and features a series of eighth notes. The second staff (measures 7-13) continues the eighth-note pattern with accents (>) and a piano (*p*) dynamic. The third staff (measures 14-20) begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic later in the staff. The fourth staff (measures 21-26) starts with a forte (*f*) dynamic and features a series of eighth notes. The fifth staff (measures 27-32) concludes the piece with a forte (*f*) dynamic and a final accented note.

Unit VI. Musical Elements

Minor Key

The first time students are introduced to a minor key is in “Hey Ho, Nobody’s Home” #49 in Essential Elements 2000 (Lautzenheiser et al., 1999). After playing Hey Ho, Nobody’s Home I have heard students say “it sounds like funeral music,” or “This sounds so sad.” I want to clear this misconception about minor music. I explain that although music that is in a minor key can be sad, it isn’t always. To prove my point I play a variety of music in minor keys such as Dvorák’s Slavic Dances in c minor, the Turtle’s So Happy Together, The Beatle’s Can’t Buy Me Love, Credence Clearwater Revival’s Susie Q, Summertime, Tchaikovsky’s Dance of the Sugar Plum Fairy. Although the students have played C minor, they have not played a substantial piece like Midnight Mission. I have a warm up that I wrote, insert c minor warm up. We talk about the difference between major and minor keys. I play some chords on the piano and we talk about how major sounds, and how minor sounds. We only play the first five notes of the c minor scale. I created a warm up using all of the rhythms, themes, and countermelodies found in Midnight Mission (see figure 5.3 Midnight Mission warm up) to help the band understand all of the important parts, not just theirs.

Staccatos/Dynamics

I have combined the staccato and dynamic sections together because in this composition the staccato notes are piano (the theme, mm 25-33), and > notes and unaccented notes are mezzo forte (mm 33- 36) or forte (mm 37). *Midnight Mission* exposes all instruments to staccato, an important skill that Essential Elements 2000 does not teach. The Musical Jump Start #1 helps teach the students how to play staccatos in c minor, I also played staccato notes on various instruments and had students imitate. When teaching staccatos I use the metaphor of bouncing a basketball, not slamming it and having it fly back up, but a controlled dribble (see lesson plan #1). Other strategies are discussed in the next section.

Beginners tend to play everything loud. We talked about sudden dynamic changes and why they are effective. Although the students enjoy playing loud, they come to realize the effect of the piece will be ruined if there is not dynamic contrast (mm 44, which is F, and 45 which is piano). We worked often on playing staccatos at a piano dynamic, and putting separation in

between notes, not playing faster. I challenged the students to play as quietly as possible since we have such a large group in a gym at the final concert.

Figure 5.4 Musical Jump Start 1-2

16

Musical Jump Start

No. 1: Soft and Sneaky

The musical score is for a piece titled "No. 1: Soft and Sneaky". It is written in 4/4 time and begins with a key signature of one flat (B-flat). The score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes staves for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Xylophone (Xylo.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The woodwind and string parts (Fl., Ob., Bsn., Cl., B. Cl., A. Sax., T. Sax., B. Sax.) play a melodic line starting on a whole note G4 in the first measure, followed by eighth notes. The brass parts (Tpt., Hn., Tbn., Bar./Euph., Tuba) play a similar melodic line, also starting on a whole note G4. The percussion parts (Perc. 1 and Perc. 2) play a rhythmic pattern of eighth notes. The score is marked with a piano (*p*) dynamic. The piece concludes with a final whole note G4 in the fifth measure.

No. 1: Soft and Sneaky

Fl. *p*

Ob. *p*

Bsn. *p*

Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Tpt. *p*

Hn. *p*

Tbn. *p*

Bar./Euph. *p*

Tuba *p*

Xylo. *p*

Perc. 1 *p*

Perc. 2 *p*

2 3 4 5

No. 2: Playing in Style

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

No. 2: Playing in Style

Tpt. *f*

Hn. *f*

Tbn. *f*

Bar./ Euph. *f*

Tuba *f*

Xylo. *f*

Perc. 1 *f*

Perc. 2 *f*

S.D. *f*

B.D. *f*

Cr. Cym.

T.B. *f*

2 3 4

Figure 5.5 Midnight Mission Climax, measure 37-45

2

37

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

37

Tpt.

Hn.

Tbn.

Bar./ Euph.

Tuba

Xylo.

Perc. 1

Perc. 2

37 *f*

38

39

40

i1269

45

Fl.

Ob.

Bsn.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

45

Tpt.

Hn.

Tbn.

Bar./
Euph.

Tuba

Xylo.

Perc. 1

Perc. 2

41 42 43 44 Vbslp. p

choke

Unit VII. Form and Structure

MEASURES	EVENT
1-2	Introduction
3-10	Theme
11-19	Variation 1
20-24	Interlude
25-32	Variation 2
33-36	Bridge
37-44	Variation 3 with added countermelody (Climax)
45-52	Variation 4 (similar to Variation 1)
53-55	Coda

(Wilder et al., 2008)

Unit VIII. Suggested Listening

“Students will enjoy listening to soundtrack recordings of music from mysteries, spy movies, and TV shows. A quick search of Amazon.com will uncover classics from the 1950’s to thw 1960’s including *James Bond*; *Mission: Impossible*; *Man from U.N.C.L.E.*; *Peter Gun*; and *The Pink Panther*.” (Wilder et al., 2008) Along with this collection compiled in *Teaching Music through Performance*, I also suggest *Spy Chase* by Brian Karrick, *Secret Agent Man* by Steve Barri and P.F. Sloan, *Hawaii Five-0*, and other songs from the *Midnight Suite* by Balmages.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Beginning Band

Announcements: None

Literature: Midnight Mission

Time:

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm Up: Listen and repeat <ol style="list-style-type: none"> a. Play staccatos piano b. Staccatos forte 2. Music Jump Start #1 (2-3 times) 3. Start MM at measure 11-17, all brass and woodwinds have staccatos <ol style="list-style-type: none"> a. Play at a moderate tempo b. Play by section if needed 4. Work on crescendo at meas 18 5. Play measures 25 	<ol style="list-style-type: none"> 1. Are the staccatos steady or rushed? Explain basketball analogy. Can they play staccatos loudly and still short-staccatos soft and fast? Ask for a demonstration 2. Pair up and critique partner, play together 3. “tap toe inside shoe” Have a contest to see which section can play it the most steady? Can you do it without the conductor? 4. In order to play a crescendo we must start softly. How many beats does each dynamic level get? What is the conductor’s left hand (supposed to be) used for? 5. Are we echoing at the same volume? Who is louder?

Rehearsal Plan – Rehearsal #2

Ensemble: Beginning Band

Announcements: none

Literature: Midnight Mission

Time:

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm Up <ol style="list-style-type: none"> a. Musical Jump Start #2 <ol style="list-style-type: none"> i. Are they holding the dotted half for 3 beats- to the next barline? 2. “Who has the rhythm from the Jump Start #2 at measure 37 (climax)? Flutes, trumpets, bells. Melody play! 3. Whole note and half note people play at 37, clarinets are resting beats 1&2- accent the first beat! 4. Countermelody- saxes, enter beat 3 5. Add it all together 6. Play measure 40, who is the most important here? What should we be listening for? Trombones 7. Let’s start at the beginning and see how far we get. 8. Requests if time at the end. 	<ol style="list-style-type: none"> 1. 1 & 2-ooo-ooo, count in your head. Can we play it loud with good tone? Hold dotted half note 3 whole beats 2. Work on putting the rhythm from jump start #2 into the musical context. Are they making the connection? 3. Bass line and clarinets, can you still hear the melody? Are you accenting the first beat of the whole/half notes? 4. Saxes must be heard over the bassline as well. No honking! 5. Are all parts heard? What parts need to back off/play out 6. In measure 40 trombones play down the C minor scale 7. Start at the beginning, not at fast tempo. Are they counting? What do we need to work on next class time? What do I assign for weekly practice goal? 8. Requests, a fun time when kids who are on task get to pick any song we have played and play in a group.

CHAPTER 6 - Bugler's Dream

Unit I. Composer

Born in 1904 in Lyon, France, Leo Arnaud was an active composer and conductor in the Hollywood film industry. Before immigrating to the United States, Mr. Arnaud studied compositions with Maurice Ravel and Vincent D'Indy. Leo Arnaud was the director of the Hollywood String Orchestra, but is best known for his composition Bugler's Dream, used in the Olympic Games. (All Music Guide, 2009) Mr. Arnaud died in 1991 and is buried in Hamptonville, North Carolina. (*Leo arnaud, from wikipedia, the free encyclopedia.2009*)

Arranger Paul Lavender is the vice president of the music publishing company; the Hal Leonard Corporation. Paul Lavender did both his undergraduate and graduate work in Music Theory and Composition at Central Michigan University where he also served as a graduate assistant teaching music theory, sight singing, and ear training. While at CMU he began his writing career, providing arrangements for the famed CMU Marching Band. He is co-author and managing editor of the new Essential Elements 2000 method for beginning bands. Mr. Lavender is a prolific writer and arranger, having contributed over 1000 compositions. (*Paul lavender.*)

Figure 6.1 Composer and Conductor Leo Arnaud¹⁷, Arranger Paul Lavender¹⁸



¹⁷ (*Leo arnaud, from wikipedia, the free encyclopedia.2009*)

¹⁸ (*Paul lavender.*)

Unit II. Composition

Olympics Bugler's Dream is associated with the Olympics, although it was not written specifically for the event. According to Wikipedia, ABC was first to use *Bugler's Dream* in their broadcast of the Winter Olympics in 1968 (Dilling, 1997). In the summer of 1984 John Williams wrote *Olympic Fanfare and Theme*, which is played in a medley with *Bugler's Dream*. (Leo arnaud, from wikipedia, the free encyclopedia.2009)

Bugler's Dream arranged by Paul Lavender is an easy piece for beginning bands. The orchestration consists of: flute, oboe (which doubles the flute part), clarinet, alto sax, tenor sax, baritone sax, trumpet, French horn, trombone, baritone and bassoon (both double the trombone part), tuba, snare drum, bass drum, and bells. This piece is easy to do with limited instrumentation because much of it is doubled. The piece features the trumpet section, and is 35 measures long. The performance time is around 1:30 min.

Unit III. Historical Perspective

“Music has been an integral part to the Summer and Winter Olympic games since their renovation by Pierre de Coubertin in Athens in 1896. In contemporary Olympic Games, occasions for music include accompaniment for actual sports...national anthems for winners at the medal ceremonies, newly composed themes for television broadcasts, music for official actions in the opening and closing ceremonies...music with dance and theatrical spectacle in the “entertainment” portion of the ceremonies, the “official theme song” and high art compositions entered in the once competitive, now exhibited, Olympic arts festival, held with the Summer Games.”¹⁹






Music makes sports and event, rather than just a game.

¹⁹ (Dilling, 1997)


Figure 6.2 Bugler's Dream Analysis

Composition _____

Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Fanfare theme (Intro)			Fanfare theme			Question & Answer section									
Phrase Structure	4 measure phrase			4 measure phrase			4 measure phrase									4 measure phrase
Tempo	Boldly quarter=96 throughout															
Dynamics	Dynamics are unwritten, but I decided to make it mezzo forte			Forte (unwritten)			Mezzo Forte (unwritten)									
Meter/Rhythm	4/4 time throughout															
Tonality	Bb Major throughout															
Harmonic Motion																
Orchestration	Trumpet & snare			Full Band			Woodwinds & Percussion			Brass & Percussion			Woodwinds & Percussion			Brass & Percussion
General Character	Regal, Bold, Brave, Gallant															Pretty, Beautiful, Noble
Means for Expression	Trumpets exactly together, but not blasting. snare drum heard-confident			Imitate trumpets, clarinets need to cover right hand on open G's! "Tah-tah" not "bwah-bwah" tongue placement			I took the liberty to make this section more legato, still bold, but more "beautiful", connect notes									
Conducting Concerns	No major concerns, just clear for trumpet entrance and cue at 9															Conveying smooth style without losing 160 students, being clear and precise with out losing the beat.
Rehearsal Consideration	We talk about what Bold means, talk about the Olympics in Beijing in August. "what is a fanfare?" listen to a recording, also John Williams Olympic piece.															Teaching partner and I have a conversation that doesn't make sense "What are you having for lunch today?" "Oh, I like it when the weather is warm." Does this sequence make sense? (no). What does question & answer mean in music?

Composition _____
 Composer _____

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Theme		Theme (fanfare)										Coda						
4 measure phrase		4 measure phrase										7 measure phrase						
Forte		mezzo forte										Forte						
																		
Full Band		Trumpets & Snare										Full Band						
Fanfare feel, bold, noble, excited, but not rushed.		Soloistic, bold, fanfare										The ending is making a statement, bold like the beginning but also a finale, definite ending.						
		Precise and together, clear tone										We are making the coda fortissimo, and adding a fermata to the whole note to make the end seem very "important."						
												Since the dynamics are not written in, I talk to the class about what we can do to make the end sound "important" and to make it more exciting. Add louder dynamics, and a fermata.						

Unit IV. Technical Considerations

Of all the pieces I have analyzed, *Bugler's Dream* is the easiest. Although I performed this piece at my spring concert, I would like to perform it again this coming winter because the Winter Olympics will be in full swing at that time. I also think my students can play this earlier than May.

Range

The range in Bugler's Dream is Bb-F concert, and the entire piece is in Bb Concert. Students are able to play at this level by December, if not before. The trumpets begin this piece with middle D – F in a fanfare style. This piece is great for working on trumpet tone and breath-support. The range does not push the students and is not the reason I chose the piece. The clarinets harmonize with concert F, which is throat-tone G on clarinet which has the tendency to be very out of tune. This piece is great for working on covering the right hand on clarinet open G's because the clarinet harmony is not difficult so the clarinet players can put their right hand down without much trouble.

Rhythm

Bugler's Dream has quarter, half and whole note rhythms. Included with the music is a practice page for the students, it contains a rhythm rap with counts written in. The percussion has a repeated quarter-eighth note pattern. To practice playing the rhythm steady, I write it on the board and have the band clap it while percussion plays.

Unit V. Stylistic Considerations

Tempo

The tempo of *Bugler's Dream* is 96-100, this is easily achievable with a steady beat. To practice this I divide the group in half, have one half clap quarter notes while the other half plays. The key to a steady performance is percussionist who is relaxed and prepared. Practicing with a metronome helps everyone to feel the beat.

Style

The style of *Bugler's Dream* is boldly. We brain storm synonyms that mean bold; my students have come up with words such as; brave, tough, strong, fearless, and daring. We discuss how we can play boldly, and how being bold relates to the Olympics. Students talk about how the athletes have to be brave and tough, they have to be strong to make it to the Olympics and bold to compete. We then relate this to the music. The trumpets must make a statement when they play at the beginning. We work at playing loud without blasting. We talk about what a fanfare is and why fanfares are used. At the beginner level some students will still blast, but most understand the importance of blending and sounding like one unified instrument.

Figure 6.3 Introduction to Bugler's Dream

BUGLER'S DREAM
(Olympic Fanfare)

By LEO ARNAUD
Arranged by PAUL LAVENDER

Boldly (♩ = 96-100)

The musical score is for the piece 'Bugler's Dream (Olympic Fanfare)' by Leo Arnaud, arranged by Paul Lavender. It is written for a large ensemble. The score is in 4/4 time and begins with a key signature of one flat (B-flat major or D minor). The tempo/mood is 'Boldly' with a quarter note equal to 96-100 beats per minute. The instruments listed on the left are: Flute/Oboe, B-flat Clarinet, E-flat Alto Sax, B-flat Tenor Sax, B-flat Trumpet, F Horn, Low Brass & Woodwinds, Percussion (marked S.D. for Snare Drum), and Keyboard/Percussion. The score consists of 16 measures, divided into four measures per staff. The B-flat Trumpet part has a melodic line starting on a whole note in the first measure, followed by eighth notes in the subsequent measures. The Percussion part features a steady snare drum pattern. The other instruments have rests for the first four measures.

Unit VI. Musical Elements

Counting Rests

This is one of the first pieces beginners have seen with multiple measure rests, all instruments except trumpets and snare drum have a multiple measure rests at the beginning and throughout the piece. To practice this we talk about how to count a multiple measure rests, I explain that the number on top of the rest tells you how many measures you need to rest. Then we talk about how many beats are in a measure. We write out the rest counts over the multiple measure rest, ex. **1-2-3-4**, **2-2-3-4**, **3-2-3-4**, **4-2-ready-play**. At first we count out loud, but as the student become more comfortable they count in their heads.

Unit VII. Form and Structure

(also see score analysis)

MEASURE	FORM
1-4	Introduction (fanfare theme trumpets and percussion)
5-8	Theme (full band)
9-17	Question and Answer (full band)
18-24	Theme (full band)
25-28	Theme (trumpets and percussion)
29-35	Coda (full band)

Unit VIII. Suggested Listening

Summon the Heroes, *Theme to Master Piece theatre*, by Jean-Joseph Mouret, *Theme to Wild World of Sports*, Charles Fox, *Summon the Heroes*, recorded by the Boston Pops, conducted and composed by John Williams.

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Beginning Band

Announcements:

Literature: Bugler's Dream

Time:

Title	Evaluation
<ol style="list-style-type: none"> 1. Play Bugler's Dream and Olympic Fanfare recording as students enter the room 2. Warm Up from Essential Elements 2000, 3. Pass out sheet with melody written on it <ol style="list-style-type: none"> a. Check time signature, key signature, tricky rhythms b. Clap and count c. Whisper play d. Play, repeat as needed 4. Start Bugler's Dream from beginning without perc., 5. Move on to Question and Answer section if time. 	<ol style="list-style-type: none"> 1. Listen for comments; do they know where this music is from? 2. Steady air, centered tone 3. Did they make the connection between the CD and the melody they played? Are they struggling with any notes? Can we speed it up? 4. Can trumpets play this easily? Is the rest of the band counting the rests? How is the entrance? 5. Discuss what question and answer means in a musical context?

Rehearsal Plan – Rehearsal #2

Ensemble: Beginning Band

Announcements:

Literature: Bugler's Dream

Time:

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm Up, Essential Elements #86-88 2. Start Bugler's Dream at m #17, everyone but percussion has melody or harmony 3. After playing have people who play harmony raise their hand <ol style="list-style-type: none"> a. Clarinets have lots of open G's & A's practice covering right hand over all throat tones 4. Play through 17 to 25, go on (attempt to 29) 5. Go back to the beginning, can they play to 29? 6. Work on Coda section (25-35) <ol style="list-style-type: none"> a. Clap and Count b. Whisper Play c. Play 	<ol style="list-style-type: none"> 1. Walk around; check posture, embouchure, etc. 2. Are the sections moving together? Who is more dominant, melody or harmony? Woodwinds or Brass? 3. Can they hear who has harmony by listening, or by looking at their music? Play both parts on piano if needed <ol style="list-style-type: none"> a. Remind clarinets to have flat fingerings, check all clarinet players 4. Is everyone taping their feet? Melody and harmony equally heard? Is there anyone looking lost? Is percussion steady? Not moving on until they are confident in 17-29 5. Are trumpets using steady air? Is everyone connecting their notes? 6. Are they clapping the rhythms they are reading, or what they hear in their head? Play piano while whisper playing. Play, go back and rehearse as needed.

CHAPTER 7 - America the Beautiful

Unit I. Composer

America the Beautiful was written by Samuel A Ward, and arranged by John Higgins. The arrangement discussed in this report is found in Essential Elements 2000, the band method book used in my beginning band classes.

Samuel A Ward

Samuel Augustus Ward was born on December 28, 1848 in Newark, New Jersey. “He started playing the accordion when he was six years old, and by the age of sixteen, he was an organist at a church in New York City. Later, he owned a music store, played the organ at Grace Episcopal Church in Newark, and composed music.”²⁰ Samuel A Ward died September 28, 1903

John Higgins

“John Higgins is Managing Producer/Editor for Hal Leonard Corporation, the nation's largest publisher of printed music. He began in the music field as the student arranger for the University of Michigan Band under Dr. William D. Revelli, and gained invaluable experience as a public school music teacher in suburban Chicago. John served as Illinois president of the American String Teachers Association, and his school concerts featured renowned soloists and conductors such as Skitch Henderson, Charlie Byrd, and Arthur Fiedler of the Boston Pops.”²¹

Figure 7.1 John Higgins²²



²⁰ (8notes.com, 2009)

²¹ (Hal Leonard Publications, 2009)

²² (Hal Leonard Publications, 2009)

Unit II. Composition

“Nations are social constructions more than geographic or demographic entities, dependent upon the cultivation of a sense of collective identity and belonging among their inhabitants. Early American patriotic songs served, as John Anthony has observed to give “a scattered and struggling people a sense of unity and common destiny amidst new and difficult problems” by asserting shared origins, trials, purpose and character ostensibly distinct from those of other nations.” (Branham, 1996)

Along with the *Star Spangled Banner*, and *America, America the Beautiful* is beloved and popular patriotic song. Although every person’s story is different, the audience and band can feel a sense of unity while playing the piece.

The John Higgins arrangement has flute, oboe, clarinet, alto sax, trumpet, horn, baritone, trombone, tuba, snare drum, bass drum, crash cymbals, bells, and timpani. This composition was arranged for advanced beginning band students. *America the Beautiful* has three sections, a introduction which is maestoso, measures 1-6, the melody or theme which is andante, measures 7-25, and a coda or recapitulation of the introduction 26-30.

Unit III. Historical Perspective

Samuel A. Ward did not compose the lyrics to *America the Beautiful*, he was inspired by a trip back from Coney Island, and the original title to the tune was *Materna*. The lyrics were written by Katherine Bates, who was inspired by the view at Pike’s Peak Colorado. The words and lyrics were not united until 1904.(8notes.com, 2009)

Figure 7.2 America the Beautiful Score Analysis

Composition _____ Composer _____		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
Form																							
Phrase Structure																							
Tempo																							
Dynamics																							
Meter/Rhythm																							
Tonality																							
Harmonic Motion																							
Orchestration																							
General Character																							
Means for Expression																							
Conducting Concerns																							
Rehearsal Consideration																							

Composition _____
 Composer _____

23	24	25	26	27	28	29	30
Transition	Coda (or recap of the intro)						
2 measures	2 measures	2 measures	2 measures	2 measures	2 measures	2 measures	
	Maestoso						
	Forte						
moving quarter and half notes	like beginning, quarter and eighth note rhythms						
full band	bells, clarinet, trumpet, or cymbal 1st measure, echoed by alto sax, f horn, low brass in 2nd, last 4 meas. Everyone in						
	exciting, majestic, Forte						
bring out moving quarter notes!!!	more pronounced conducting- maestoso						
don't let them RUSH!	Don't forget to transition back to maestoso						
practice cresc.	entrances, are they coming in at the right time? How is their tone? Are they watching the fermata?						

Unit IV. Technical Considerations

Range

Of all the songs chosen to be analyzed, *America the Beautiful* has the widest range. Flutes play C above the staff, and clarinets cross the break often. The range in *America the Beautiful*, in *Essential Elements 2000* is fairly difficult for beginning bands, however, most parts can be played down an octave. Flute's play from third line Bb to above the staff C, clarinets cross the break and play up to 3rd space C, alto saxes play above the staff C, trumpets and French horns play to fourth space Eb, Trombones play to above the staff C.

Accidentals

America the Beautiful has a great opportunity for clarinets to learn the Eb and move their fingers from E-natural to Eb. In the same passage alto saxophones use their alternate f# and French horns have E natural to Eb. These combinations have not been used much until this song. Beginners will use these accidental combinations the rest of their musical careers (see measures 14).

Accents

As mentioned above, the arrangement of *America the Beautiful* being analyzed has three sections, the first and last being *maestoso* (measures 1-7, and 25-30). All of the notes in these sections are accented. When practicing this, we do exercises where I write four quarter notes on the board and choose a note. I will add accents under certain beats and we will play the rhythm and focus on playing the accents correctly. At first the students will play the entire note loud, I mention that only the very beginning of the note should be loud (make sure not to blast, squeak, or squawk). This takes a lot of practice. I also relate the accented notes in the section to chimes, if available I will get a set of chimes and play the introduction on the chimes. Hearing the accent and dying away of the note is a helpful aural exercise to do with beginners.

Unit V. Stylistic Considerations

Style change

America the Beautiful is the first piece that students have changed styles. The beginning is a Maestoso, majestic, measure 6 there is a decrescendo and measure 7 begins the melody and the new tempo andante. In the Andante section there are not any accents, and now we have multiple note slurs. The music is darker, rich, and flowing until the coda which takes us back to the original Maestoso.

The key to the style change is the decrescendo in measure 7 in to the melody, and the 2 measure crescendo into the coda (or recap of the introduction) measures 23-24. The crescendo/decrescendo signals the beginning of the theme, and the end of the theme and helps transition to the smooth Andante section. I hope by explaining this, the students will understand how these transitions work.

Climax

The climax of *America the Beautiful* is at measure 15, leading up to the climax in we add trumpets in measure 12, and 4 beat crescendo from piano to forte in measure 14. Although we are still in the smooth, andante, flowing style, we are at a controlled forte. The suspended crescendo roll helps bring measure 15 to life. Measures 15-17 are the pinnacle of the piece, they are played forte until the decrescendo in measure 18 to a mezzo forte volume. By showing the student the importance of the crescendos, they will understand the crescendos are moving the piece in and out of the climax. As mentioned in previous chapters, volume control is always a skill that is worked on in beginning band. We will go over the crescendos/decrescendos at different tempos and practice smoothly changing dynamics to help the climax become effective.

Figure 7.3 America the Beautiful Melody, flute part

Flute

America the Beautiful Melody

Samuel Ward

The musical score is written for a flute in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The melody is presented across eight staves. The first staff contains the initial 5 measures of the melody. The second staff, beginning at measure 6, continues the melody with some phrasing slurs. The third staff, starting at measure 12, concludes the melodic line with a final whole note. From measure 18 to measure 30, the flute part consists of whole rests, indicating that the instrument is silent during this section of the song. The score ends with a double bar line at the final measure.

Unit VI. Musical Elements

Rhythms

The dotted quarter eighth note rhythm is a skill I would like my beginners to know before entering sixth grade. Anything that looks new and different almost always throws a beginning band class for a loop, so before looking at *America the Beautiful* we work on Rhythm Rap #110, and #110 the Dot Always Counts, both exercises are from Essential Elements 2000. Then I pass out a copy of the melody I have written out to everyone. We work on the melody as a group and once the band is comfortable we move to the book and work on individual parts. I encourage students to write in their counts.

Unit VII. Form and Structure

MEASURE	FORM
1-6	Introduction
7-24	Theme
25-30	Coda

Unit VIII. Suggested Listening

The Star Spangled Banner, Francis Scott Key, *America*, *Yankee Doodle*, *Battle Hymn of the Republic*

Unit X. Rehearsal Plans and Evaluations

Rehearsal Plan – Rehearsal #1

Ensemble: Beginning Band

Announcements:

Literature: America the Beautiful

Time:

Title	Evaluation
<ol style="list-style-type: none"> 1. Warm Up, Essential Elements 2000 #154-155 2. #110 Rhythm Rap, clap and count, pick a favorite note and play it. Have students demonstrate the dotted quarter-eighth note in pairs or individually 3. #111 The dot always counts, clap and count, whisper play, play 4. Pass out Melody to America the Beautiful <ol style="list-style-type: none"> a. Clap and Count, write in counts if needed b. Note names in rhythms c. Whisper play, play 5. Start on America the Beautiful in #182 in EE, pick up to 7 (melody) 6. Requests 	<ol style="list-style-type: none"> 1. Check posture, notes, make sure trumpet bells are at correct angle. Good tone, etc.. 2. How many eighth notes can we fit into a dotted quarter in 4/4 time? How do we count this? Who can demonstrate? Clap and count, if not getting it, clap and repeat after me. Work on this until comfortable 3. #111 same rhythm as #110, whisper play- are they playing the new rhythm correctly? Ask for volunteers to demonstrate 4. America the Beautiful, part written out in Finale <ol style="list-style-type: none"> a. Clap and count rhythm b. Note names, with fingerings (feel it) c. Whisper play (I will play piano if needed) 5. Who has the melody at measure 7? (cl, alto sax, fr. Horn)? Can you add in your slurs? 6. Because this will be an especially difficult day I want to end with something they feel confident in before they leave class.

Rehearsal Plan – Rehearsal #2

Ensemble: Beginning Band

Announcements: Practice Slips due Friday, signed!

Literature: America the Beautiful

Time:

Title	Evaluation
<ol style="list-style-type: none"> 1. Today is a non playing day, I have tables set up with markers, crayons, and colored pencils 2. As students come in they draw a card from my deck (normal 52 playing cards) and find a seat. 3. Listen to a recording of America the Beautiful, with lyrics. I will have the following phrases written on the board: 1. O’ Beautiful, for Spacious Skies, 2. For Amber waves of Grain, 3. For Purple mountain majesty, 4. above the fruited plain. 4. We will brain storm ideas for each topic, students then look at their card, each suit matched up with a phrase of the music. They get to color, draw, create a picture that matches their phrase 5. While they are working, I will play other patriotic music, walk around and talk with them. 6. Pictures will be scanned and shown in a slide show as we play the song at the concert. 	<ol style="list-style-type: none"> 1. Make sure kids are not by others who they do not work with well 2. All kids get a card, no trading! 3. Did you know there is a second verse? What does Spacious Skies, Amber waves of grain, purple mountain majesty, etc... mean? 4. See above 5. Answer questions, talk about the music being played. Make sure students write their names on the back of their picture 6. Remind about practice slips

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